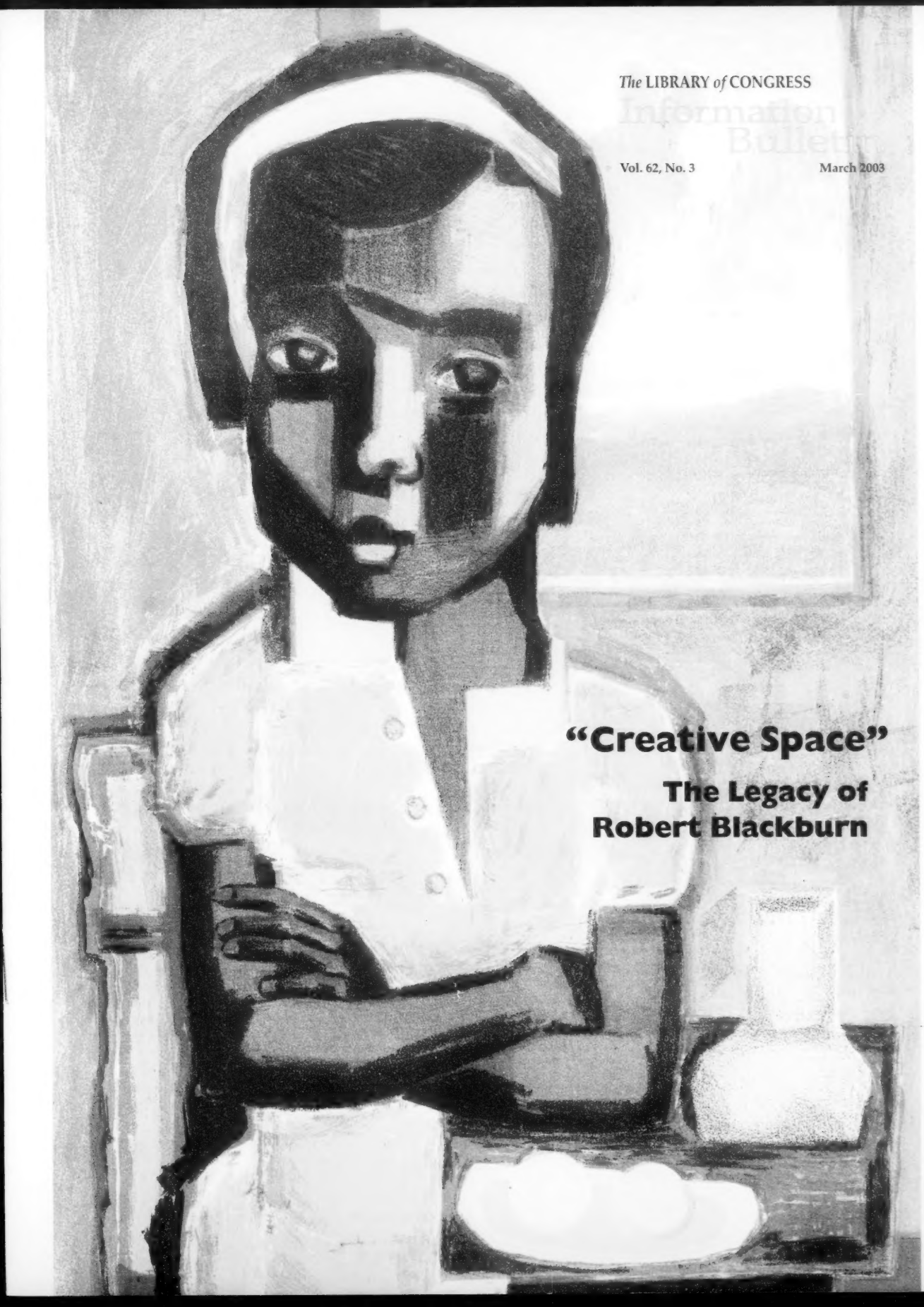
The LIBRARY *of* CONGRESS

Information Bulletin

Vol. 62, No. 3 March 2003



"Creative Space"

The Legacy of Robert Blackburn

The LIBRARY *of* CONGRESS

Information Bulletin

Vol. 62, No. 3 March 2003

JAMES H. BILLINGTON
Librarian of Congress

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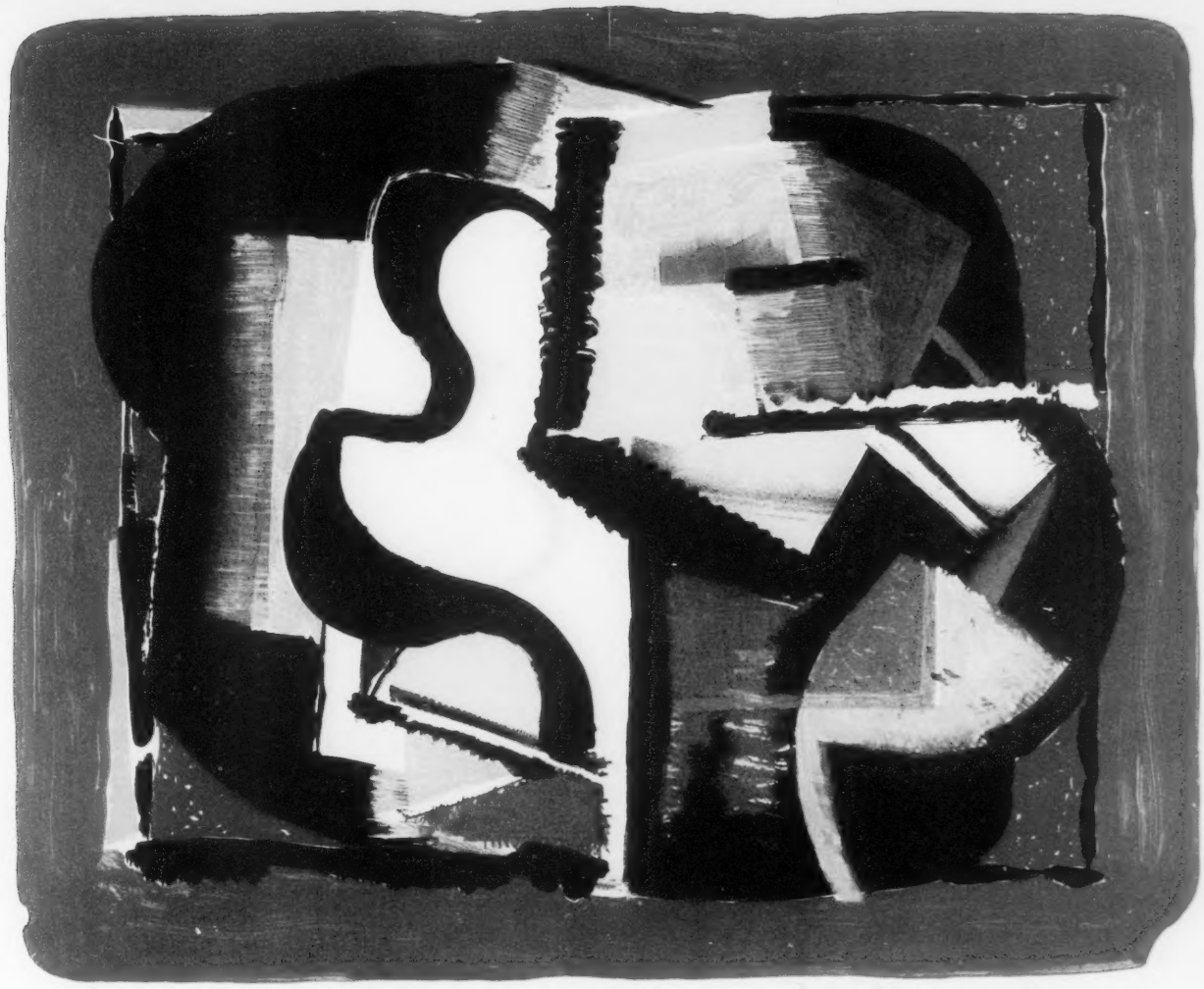

Changing American Art

Master Printmaker Robert Blackburn Honored in Exhibition

By KATHERINE L. BLOOD and DEBORAH CULLEN

Robert Blackburn, born in 1920 in Summit, N.J., changed the course of American art through his groundbreaking graphic work and the Printmaking Workshop, which he founded in New York City in 1948. Conceived as an open, democratic space where printmaking was the common language, for five decades the Printmaking Workshop was a cultural crossroads, attracting artists from around the world, and seeding similar workshops in the United States, Morocco and Namibia. Today, Blackburn's own pioneering contributions to the technical and aesthetic development of abstract color lithography are as legendary as his generosity in encouraging and training thousands of diverse artists to explore the graphic medium.

Realized by the Library of Congress in collaboration with the International Print Center in New York and the Elizabeth Foundation for the Arts, the exhibition "Creative Space: Fifty Years of Robert Blackburn's Printmaking Workshop" features some 60 artworks from the Robert Blackburn Printmaking Workshop Archives and Collection, now on deposit at the Library of Congress. The Library exhibition and its programming were made possible through the generous support of Merrill Lynch.

Robert Blackburn, "Heavy Forms," 1961, lithograph.

From 1958 to 1961, Blackburn worked on variations of this lithograph. The imagery derives from Blackburn's earlier explorations of Cubist tabletop still lifes. Here, the print matches its "tabletop" to the surface of the stone, tipping it up to an abstracted, organic shape which references the lithographic stone and print process itself. Blackburn treated the stone with tremendous fluidity, re-orienting the image and frequently signing his work on both top and bottom margin, allowing options for viewing.

The exhibition includes a core selection of Blackburn's own graphic art along with a rich array of prints from the 1940s to the 1990s by his many collaborators and students, friends and colleagues. They include such renowned artists as Will Barnet, Romare Bearden, Kathy Caraccio, Ronald Joseph, Mohammed Khalil, Faith Ringgold and Juan Sanchez. Totaling more than 2000 works, the Robert Blackburn Printmaking Workshop Collection and Archives provides a unique record of Blackburn's remarkable legacy over the past 50 years—documenting a little-told history of 20th-century printmaking in America by artists of diverse styles and backgrounds from around the world.

Opposite, Blackburn's "Man With Load" (or "The Toiler," "Toil"), 1936, charcoal, ink, and graphite. Blackburn absorbed the lessons of the Mexican muralists through his teacher Charles Alston, who met Diego Rivera in 1933 at Rockefeller Center. "Man with Load" reprises a "burden carriers" theme that also appeared in Rivera's works. Many of Blackburn's early works draw on the conventions of monumentalism found in Mexican mural painting, as well as social realist iconography.

About Robert Blackburn

Growing up in Harlem in the 1920s and 1930s, Blackburn was influenced by the intellectual and artistic ferment of the Harlem Renaissance as well as European abstract art and the aesthetic and political ideologies of both American social realism and Mexican modernism. As a teenager, he learned lithography at the Harlem Community Art Center, which was sponsored by the Depression-era Works Progress Administration (WPA). While in his 20s, he studied for three years at the Art Students League. He then went on to do freelance artistic work for institutions such as the Harmon Foundation and began to forge his signature abstract style amidst the varied modernist currents he encountered. In 1948, he opened his own studio, the Printmaking Workshop, launching the oldest and largest non-profit print workshop in the United States.

After a period of travel and study in Europe, in 1957 Blackburn became the first master printer for the contemporary fine print workshop, Universal Limited Art Editions (ULAE), where he worked until 1963. He printed the first 79 editions for the prestigious printshop, setting the technical and aesthetic standard by which ULAE exerted a powerful influence on modernist printmaking in America. His own complicated, varicolored abstractions prefigured and complemented more familiar ULAE works. However,

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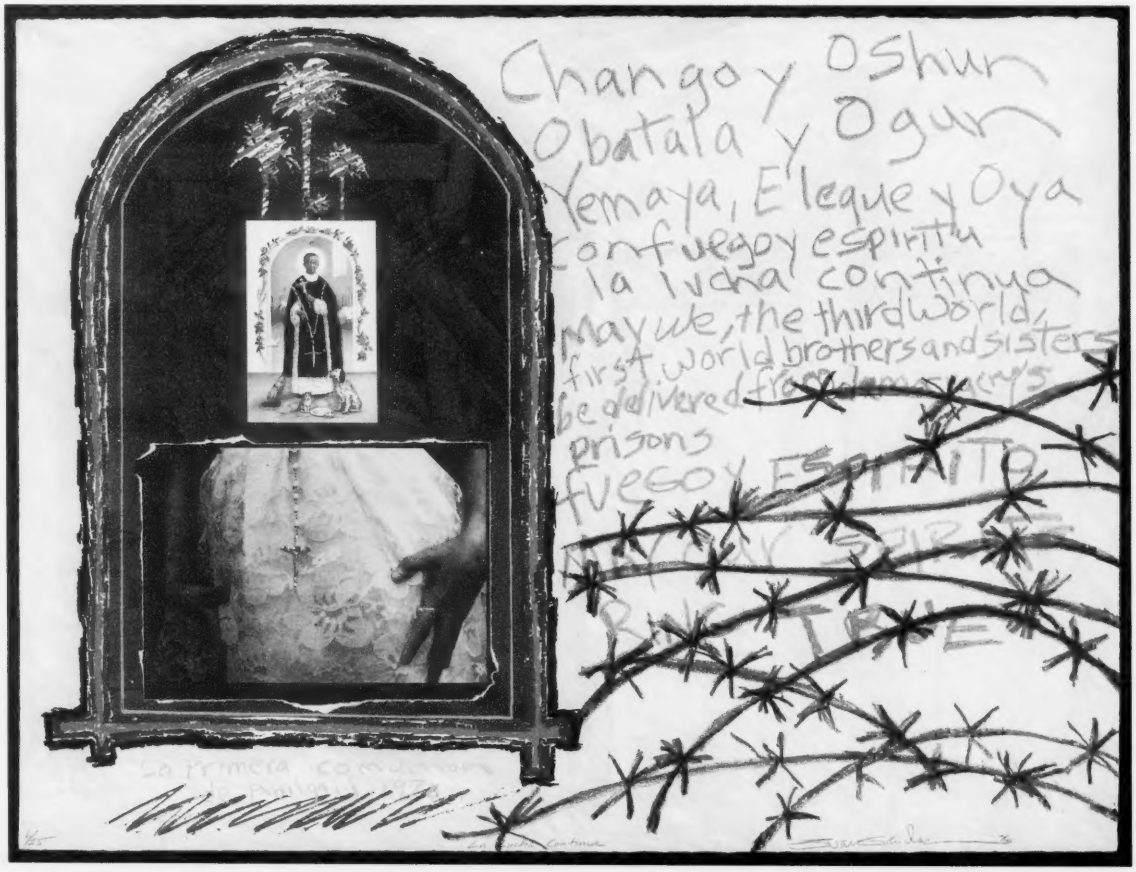
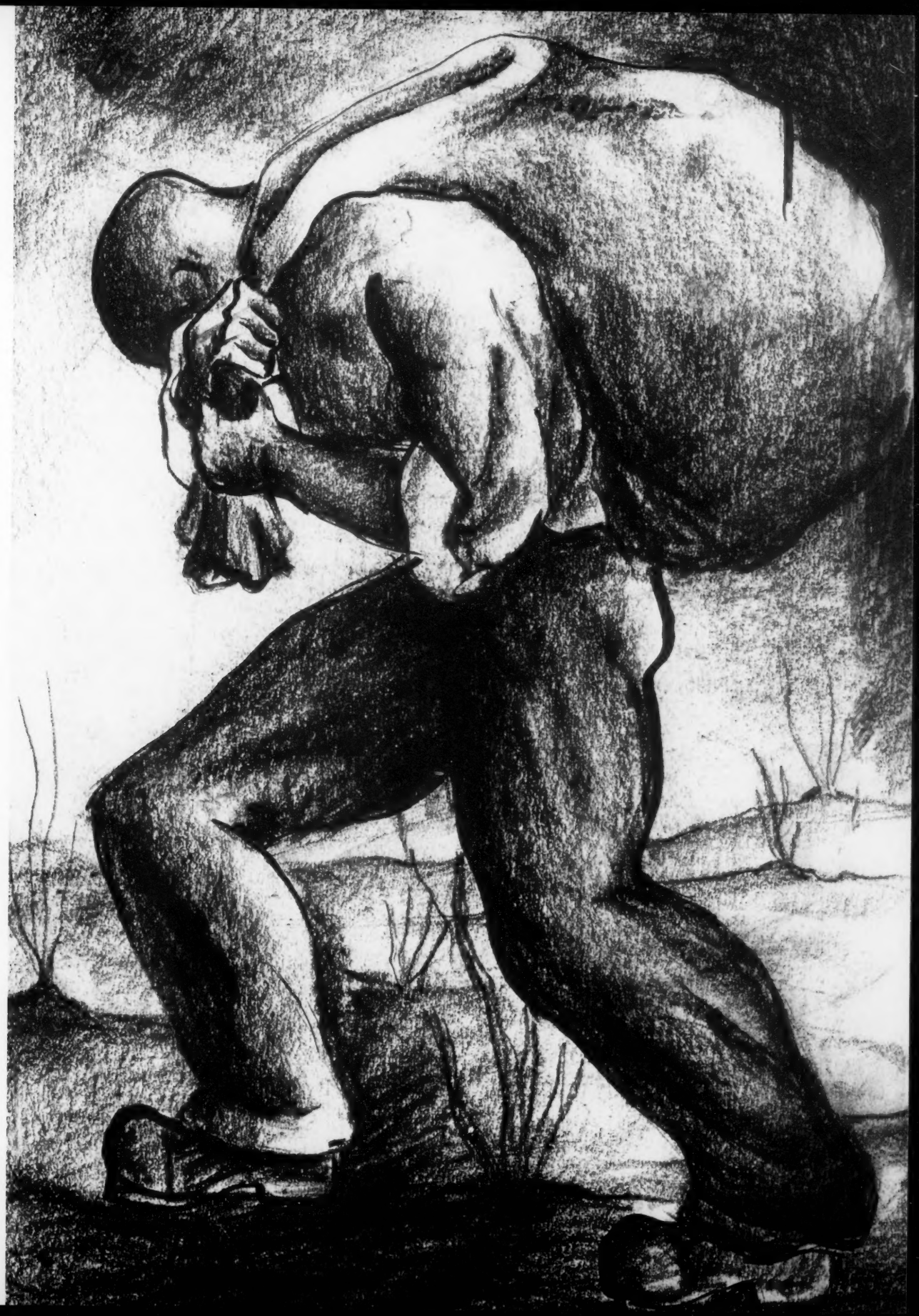


By Brooklyn-born Puerto Rican artist Juan Sanchez, "La Lucha Continua" ("the struggle continues"), 1986, comes from a series of lithographs published by the Exit Art Gallery.

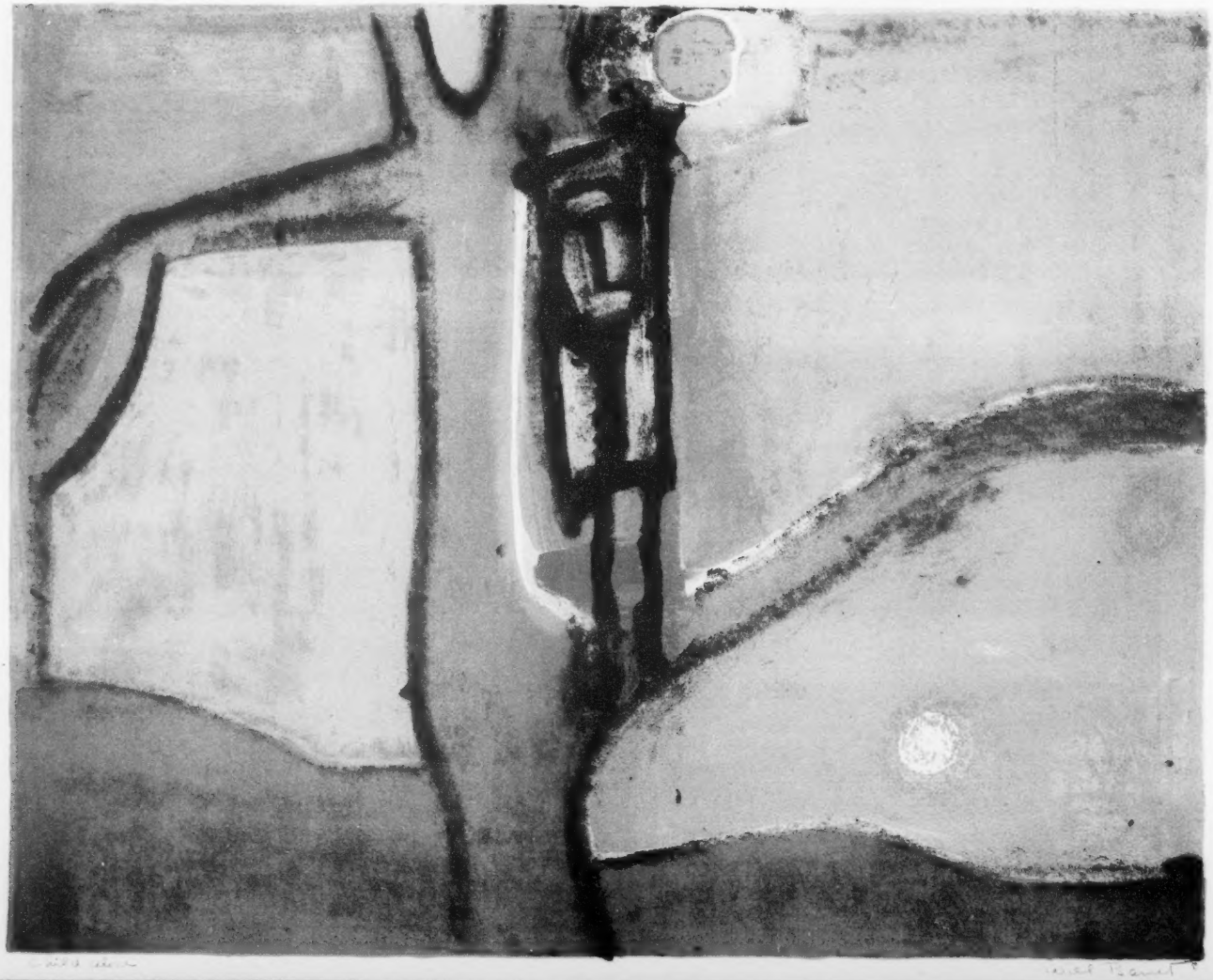


Above and opposite, "Death Portrait—Suzanne and Pavel," 1994. Suzanne Scherer and Pavel Ouporov met and began collaborating in 1989. Scherer recounts: "In 1992, shortly after moving to New York City, we were fortunate to find Bob Blackburn, who gave us the opportunity to continue our love of printmaking." This diptych is part of a series investigating funerary customs.

Below, "Child Alone," 1951. Renowned artist Will Barnet was an early teacher of and mentor to Robert Blackburn as well as a founding member of the Printmaking Workshop. Barnet remembers: "We wanted the stone and what we did on the stone to express the same ideals of painting, only they were graphic in nature."

his early experiments in color lithography during the 1950s literally helped fuel the extraordinary explosion in American graphic art that occurred in the next decade.

In 1971, the Printmaking Workshop became a non-profit corporation, with a mission to maintain creative and artistic quality, support and encourage innovation, create opportunities for Third-World and minority artists, and foster public appreciation of the fine art print. Through the vehicle of his workshop, Blackburn has directly influenced thousands of artists—as master printer, technical adviser, fundraiser, friend, diplomat, catalyst and artistic instigator.



The Exhibition

Co-curated by guest scholar Deborah Cullen from the Museo del Barrio, with Katherine L. Blood from the Library of Congress, Prints and Photographs Division, "Creative Space" showcases selected works from the Printmaking Workshop Collection and Archives in five sections, each set in the context of Robert Blackburn's life and work. The exhibit begins with a look at Blackburn's early career and influences in "Milieu: The Harlem Community Art Center and the WPA." This section focuses on his formative experiences within the 1930s arts community in uptown New York, including art teachers, friends and colleagues at the time. Featured works include a drawing made by Blackburn when he was just 16, and works by such artists as Ernest Crichlow, Roy DeCarava, Jacob Lawrence and Hale Woodruff.

The second section, "Founding the Printmaking Workshop," follows Blackburn's development from his time at the Art Students League and his experience as a freelance artist during the 1940s to the opening of his own studio in 1948. During the 1940s and 1950s, Blackburn encountered varied modernist currents in New York, including "Indian Space Painters," Abstract Expressionism, and the aesthetics of such Atelier 17 printmakers as Terry Haass and Reuben Kadish (both represented in this section). The work of Will Barnet, Blackburn's early mentor and longtime friend, is also highlighted, along with prints by Antonio Frasconi, Tom Laidman and John Von Wicht. Also on display are Blackburn's own works from this time, which show his increasing explorations in abstraction and complex multi-color lithography.

The exhibition continues with "A Graphic Explosion," describing Blackburn's professional and artistic journey in the 1950s and 1960s. From 1957 to 1963, he was the first master printer at the prestigious Universal Limited Art Editions (ULAE) lithographic press in Long Island, N.Y. At ULAE, Blackburn collaborated with such prominent Abstract Expressionist and Pop artists as Larry Rivers, Helen Frankenthaler, Jasper Johns and Robert Rauschenberg. In most cases, he taught the painters how to make lithographs, sharing his sensibility and approach to the stone. At the same time, Blackburn's own color graphics reached a creative and technical zenith, and this section focuses on his mature lithographs, revealing his move away from figurative work to pure abstraction. In 1963, he left ULAE and returned to operating his own workshop in Manhattan's Chelsea district full time.

The fourth section, "Incorporation, Experimentation, and Outreach," focuses on works by Blackburn and Printmaking Workshop artists during the 1970s and 1980s, a time of increased exposure and support. By now celebrated in the printmaking community for its remarkable climate of openness, innovation, and creative and intellectual cross-fertilization, the workshop continued to bring together a wide variety of artists, including longtime friend Romare Bearden, master printer Kathy Caraccio, and intaglio pioneer Krishna Reddy, whose works are on view. Examples of collaborative ventures by such renowned creators as Emma Amos, Vincent Fitzgerald, Marjorie Van Dyke, John Wilson and Susan Weil are also displayed. Blackburn's investigations in woodblock-printing and works by other artists active in the workshop at this time, including Robin Holder and Michael Kelly Williams, are part of this section.

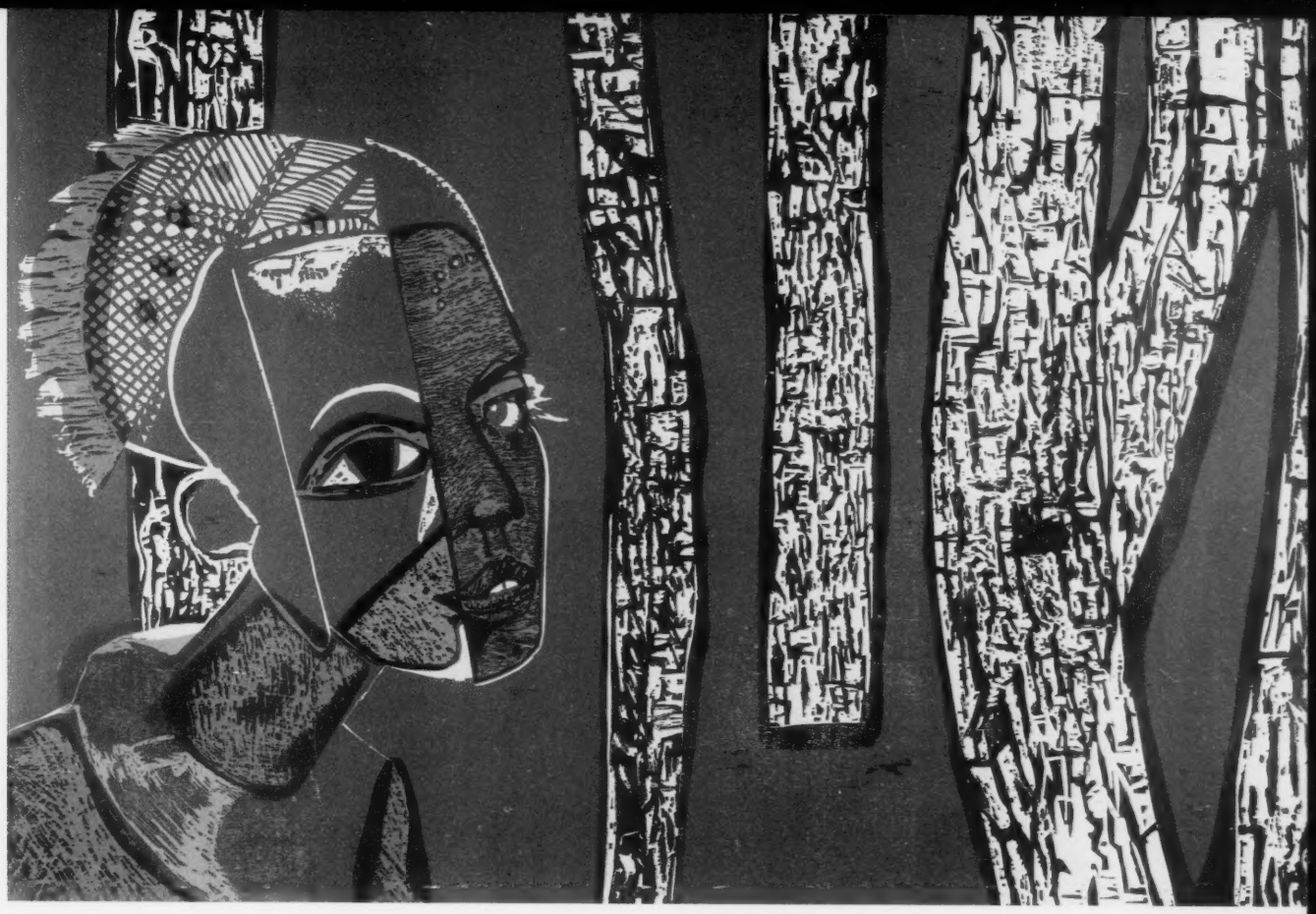
Finally, "Seeds and Collaborations" looks at the history of the Printmaking Workshop as a catalyst and model within the international printmaking community. It was directly responsible for "seeding" similar schools and workshops, including the Lower East Side Printshop in New York City, the Asilah Workshop in Morocco, and even the first Namibian printshop for black artists in post-apartheid South Africa. Featured in this last section are works by Camille Billops and Mohammed Khalil, both of whom worked with Blackburn to establish the Asilah print studio, and other internationally active Printmaking Workshop artists such as Diogenes Ballester, Elizabeth Catlett, Suzanne Scherer and Pavel Ouporov. Also on view are contemporary works from the 1980s and 1990s by such artist/printmakers as Willie Birch, Mel Edwards (in collaboration with poet Jayne Cortez), Ana Golici, Margo Humphrey, Rudzani Nemasetoni and Kay WalkingStick.

"Creative Space: Fifty Years of Robert Blackburn's Printmaking Workshop" opened originally in the galleries of the International Print Center New York on Nov 26, 2002, where it remained on display through Jan. 25. It subsequently opened at the Library of Congress on Feb. 25 as part of the Library's celebration of African American History Month, with additional display objects and full descriptive texts for each artwork. The show will remain in the North Gallery of the Great Hall until June 28.

Public programming during the exhibition includes guest lectures by artist, collector and historian of African American art, David Driskell, on the Harlem Renaissance; and by multifaceted printmaker, sculptor and teacher, Camille Billops, on her experiences helping Blackburn establish the Asilah printmaking workshop in Morocco.

"Creative Space" can be viewed on the Library's Web site at **www.loc.gov/exhibits/.** ◆

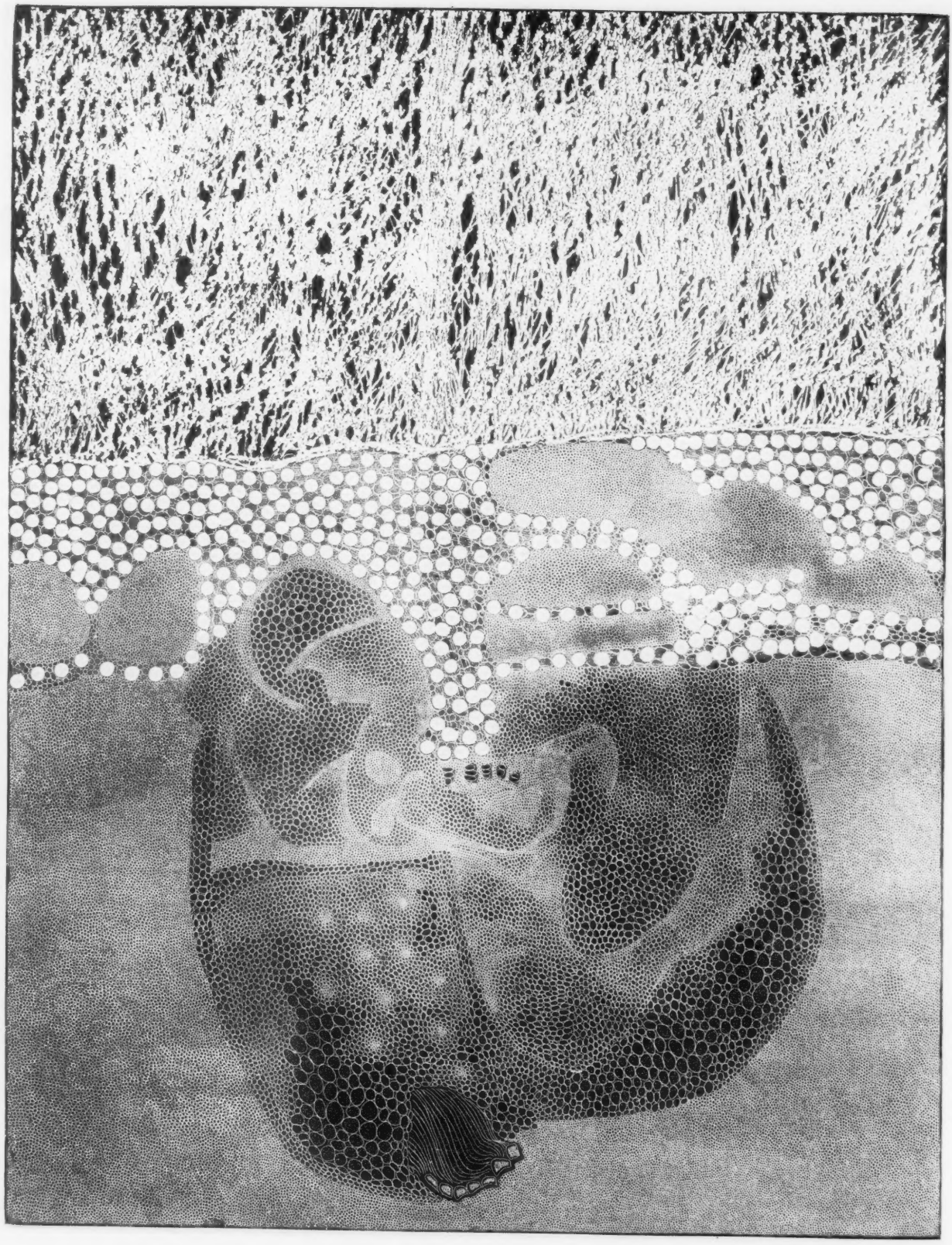
Katherine L. Blood is the fine prints curator in the Library's Prints and Photographs Division and Deborah Cullen is a curator at El Museo del Barrio in New York.

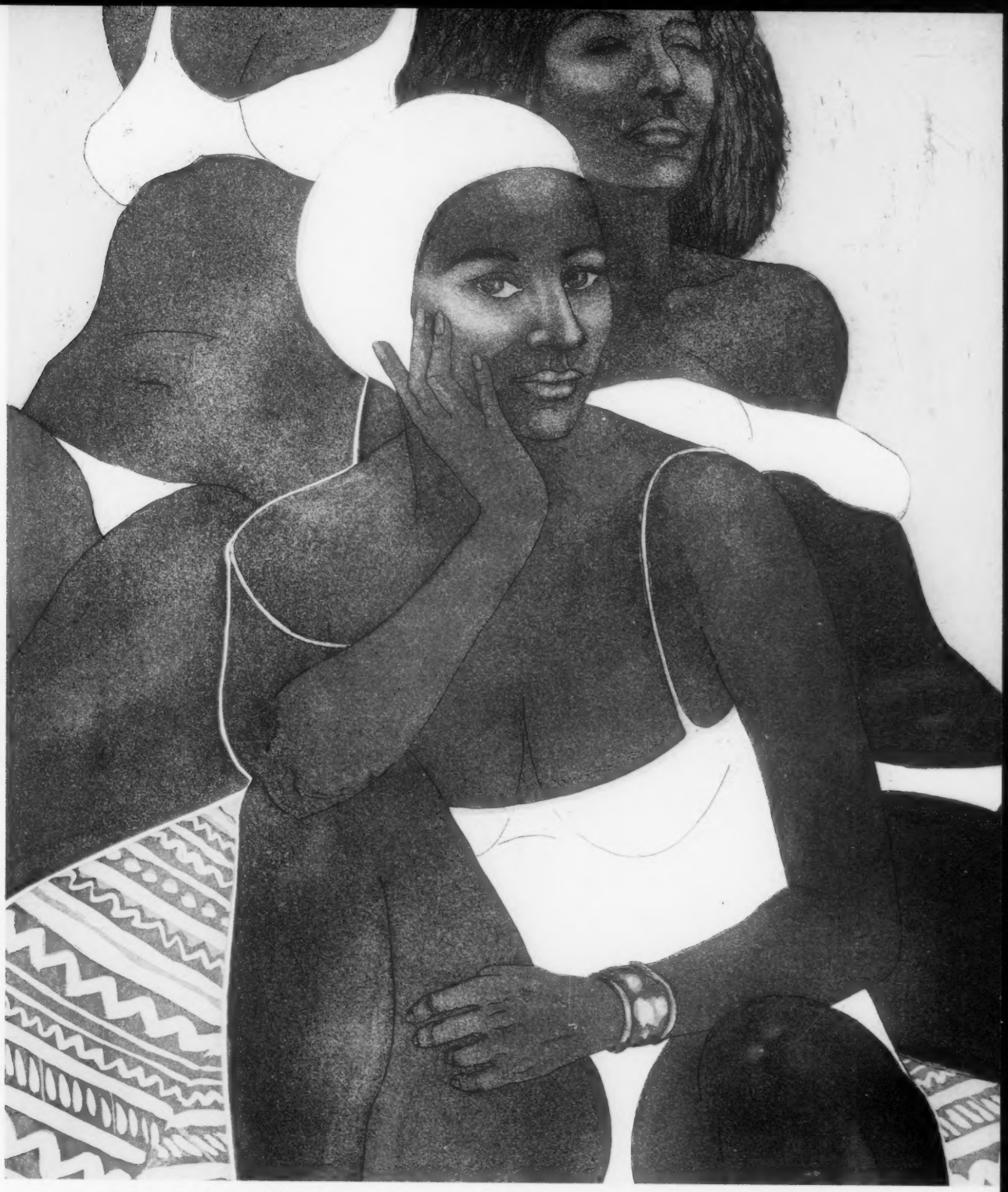


Above, "Afternoon of a Georgia Faun," 1985. Born in France to American parents, Michael Kelly Williams moved to New York to work at Blackburn's Printmaking Workshop. According to Williams, he found an international community of artists and an atmosphere rich in idea-sharing where "printmaking was the common language."

Versatile artist Camille Billops, also known as cofounder of the Hatch-Billops Archives of Black American Cultural History in New York, created multiple versions of this work, "For Japanese with Mirrors," 1996, right, including one in red, white and blue. It combines image and text to explore notions of race, identity, and nationalism.

From Robin Holder's Warrior Women Wizard series, "Show Me How II," 1990, opposite, shows a woman in silhouette, with shadowy shapes including birds, trees and African masks. The questing attitude of the woman's upturned face symbolizes for Holder "a search for faith, empowerment, and humility, with the understanding that the human condition exists within a larger configuration of universal elements and powers." At the workshop, Holder was instrumental in mobilizing the community outreach program and organizing traveling exhibits from the workshop's print collection.





In her work, Emma Amos often addresses issues of feminism, politics, culture, and her own personal history. "Sand Tan," ca. 1980, above, is from a series of prints created by the artist to represent strong-looking, beautiful black women.

Opposite, "La dilatación del ser" ("Expansion of Being"), 1982. During the 1980s, Puerto Rico-born artist Diogenes Ballester remembers an atmosphere rich in the exchange of ideas, and discussions of culture, politics and art in "our native countries ... [which] were very spontaneous and free."

Michaela McNichol

Librarian of Congress James Billington, second from right, introduced National Recording Preservation Board members, from left, Elizabeth Cohen (alternate), David Sanjek (alternate), and José Bowen at a Library press conference on Jan. 27.

Recording Registry Launched

Library Begins National Effort to Save Sound

By GAIL FINEBERG

Half of the nation's earliest wax cylinder recordings, including one of Mark Twain speaking about his personal experience with the phonograph, are lost, broken, or covered with mold.

American radio recordings from the 1930s, '40s, and '50s are at risk. Discs on which historical radio broadcasts were recorded have deteriorated; stations and networks discarded many old recordings years ago. Gone is much of the CBS radio network archive, including a Duke Ellington broadcast from the Cotton Club in the 1920s. NBC recordings of clarinetist Artie Shaw with singer Billie Holiday are lost.

Although some recordings are relatively stable, such as those on 78-rpm discs, modern-day archivists have difficulty locating and maintaining machines to play the recordings.

Even reel-to-reel analog tapes, once the archival standard for preserving master recordings, are deteriorating, and play-back machines and engineers to operate them are becoming obsolete.

Citing these examples of lost or endangered sound recordings during a Jan. 27 press briefing in the Mary Pickford Theater, Librarian of Congress James H. Billington argued that the nation's libraries and archives must act to preserve millions of sound recordings that still exist, but that are already, or soon will be, at risk.

"Our memory is perishing. ... We must preserve the nation's cultural heritage," Billington said at the packed Monday morning briefing called to announce the first 50 sound recordings named to a new National Recording Registry.

The registry is a provision of the National Recording Preservation Act of 2000, which was modeled on the Library's successful national film preservation program. The law directs the Librarian each year to add "culturally, historically, or aesthetically significant" sound recordings to the National Recording Registry.

Recordings named to the registry may not be in dire need of preservation themselves, but their significance draws attention to the importance of saving sound recordings in digital files that can be stored on servers, refreshed and saved periodically, and accessed easily once they enter the public domain upon expiration of their creators' copyrights.

"This morning marks a historic step in preserving more than a century of sound," Billington said.

"The variety of America's musical traditions form a unique soundscape that informs our culture and enriches our communities. Emile Berliner, who invented the gramophone disc, described recording as a 'communion with immortality.' Today we are taking the first step toward ensuring that immortality," the Librarian said. "This announcement is about firsts in our technical, musical, and cultural achievements."

Drawing applause from the audience, Billington's 50 selections for the first registry represented more than 100 years of American inventors' recording technologies, beginning with Edison's wax cylinders (1888-1889), Jesse Walter Fewkes' first ethnographic field recordings on wax cylinders of Passamaquoddy Indians speaking their ancient language (1890); the first recording of "Stars and Stripes Forever," made for Berliner in 1897; and the first cylinder recordings of the Metropolitan Opera (1900-1903).

The "soundscape" Billington selected included the recordings of Scott Joplin playing his ragtime compositions (piano rolls, 1900s) and Caruso singing an aria from "Pagliacci" (1907); George Gershwin playing his "Rhapsody in Blue" (first recording, 1924) and Bill Monroe and the Blue Grass Boys performing "Blue Moon of Kentucky" (1947); radio broadcasts of President Franklin D. Roosevelt's "Fireside Chats" (1933-1944) and Gen. Dwight D. Eisenhower's D-Day address to the allied nations (1944); T.S. Eliot, W.H. Auden and others reciting their poems (1930-1940s); and American musicians performing through the decades, concluding with rappers Grandmaster

Flash and the Furious Five ("The Message," 1982).

The Librarian noted that he weighed selection recommendations from the public and the National Recording Preservation Board, which includes educators, archivists, copyright owners, and recording industry representatives.

"Why should the Library be in the business of preserving works that still sell hundreds of copies a year?" one reporter asked.

Emphasizing that the Library "is not in the commercial business at all," the Librarian explained that the primary purpose of the law and the registry is to capture the nation's historical and cultural record before it is lost to posterity. "We are a throw-away society," he said, "and the medium is perishable. Somebody has to preserve it. ... Somebody has got to define preservation standards."

Preservation is not a new priority for the Library, Billington said, noting that Congress had commissioned the Library earlier to lead national efforts to preserve ephemeral born-digital items created on the World Wide Web, as well as to preserve films and television programs.

Sam Brylawski, head of the Recorded Sound Section in the Motion Picture, Broadcasting, and Recorded Sound Division, pointed out that pre-1972 recordings are protected by state and common law copyrights until 2067.

In his introductory remarks, the Librarian explained provisions of the National Recording Preservation Act of 2000, which charges him with responsibility for the registry and creates the National Recording Preservation Board as well as a separate National Recording Preservation Foundation.

In the coming year, the board, with assistance from the Library, will begin to assess the status of sound preservation in the United States and report to Congress. The board will look at libraries and archives to assess a wide range of preservation activities, such as access to older recordings for educational purposes, techniques for saving recordings, and the influence of current laws on sound preservation.

The board's report to Congress will serve as the basis for a national recording preservation plan, which will establish national sound preservation standards.

The Librarian introduced three members of the preservation board: José Antonio Bowen of the American Musicological Society, Elizabeth Cohen (alternate) of the Audio Engineering Society, and David Sanjek (alternate) of Broadcast Music Inc.

Billington said the National Recording Preservation Act of 2000 established the National Recording Preservation Foundation as a charitable and nonprofit corporation that will raise funds and distribute grants to the Library of Congress and other public and nonprofit archives to promote and ensure audio preservation.

Billington announced and introduced the foundation's first chairman, Bill Ivey, past chairman of the National Endowment for the Arts. A musician trained as a folklorist, Ivey was director of the Country Music Foundation in Nashville for 27 years and is now director of the Center for Art, Enterprise, and Public Policy at Vanderbilt University.

Ivey said the law creating the National Recording Registry, the board, and the foundation is a "significant landmark in recognition of the nation's recorded cultural heritage." He said the board will create partnerships while working with "those who own and control archives to advance the interest of preserving our cultural heritage." ◆

Gail Fineberg is editor of the Library newsletter, The Gazette.

National Recording Registry 2002

(In Chronological Order)

1. Edison Exhibition Recordings (group of three cylinders): "Around the World on the Phonograph," "The Pattison Waltz," and "Fifth Regiment March" (1888-1889)

A trio of cylinders selected by Edison contemporaries to represent the birth of commercial sound recording—as an industry, as a practical technology, and as a means to preserve music and spoken word.

2. The Jesse Walter Fewkes field recordings of the Passamaquoddy Indians (1890)

Fewkes' cylinder recordings, made in Calais, Me., are considered to be the first ethnographic recordings made "in the field," as well as the first recordings of Native American music.

3. "Stars and Stripes Forever" Military Band. Berliner Gramophone disc recording (1897)

The first recording of America's favorite march. "The Stars and Stripes Forever!," John Philip Sousa's most famous march, was recorded by the company of the inventor of the 78-rpm gramophone disc, Emile Berliner.

4. Lionel Mapleson cylinder recordings of the Metropolitan Opera (1900-1903)

In the early 1900s, Lionel Mapleson set up a phonograph in the New York City Metropolitan Opera House to record excerpts of live performances there. These cylinders preserve the spontaneous artistry of this era and are the only known extant recordings of some performers, including Jean de Reszke.

5. Scott Joplin ragtime compositions on piano rolls. Scott Joplin, piano (1900s)

Scott Joplin is regarded as the pre-eminent composer of ragtime compositions. Joplin himself performed some of these rags for piano roll sales. These rolls represent the way rags were originally listened to and enjoyed on home player pianos. They are outstanding examples of a less-familiar, nearly-obsolete, sound recording format.

6. Booker T. Washington's 1895 Atlanta Exposition Speech (1906 recreation)

In 1906, Booker T. Washington recreated his controversial 1895 Atlanta Exposition speech in which he promotes inter-racial cooperation, as well as African-American self-reliance. This address drew criticism from other black leaders who interpreted it as giving in to segregation.

7. "Vesti la giubba" from Pagliacci. Enrico Caruso (1907)

Tenor Enrico Caruso was probably the most popular recording artist of his time. His recording of this signature aria by Leoncavallo was a best-selling recording.

8. "Swing Low, Sweet Chariot." Fisk Jubilee Singers (1909)

The Fisk Jubilee Singers established the black spiritual in the history of American music. They were also the first to introduce these songs to white audiences through concert tours and recordings. "Swing Low" is their first commercial recording.

9. Lovey's Trinidad String Band recordings for Columbia Records (1912)

These Trinidadian instrumental musicians were recorded in New York City during a tour in 1912. Lovey's String Band exemplifies a pre-jazz "hot" style common in the Caribbean at that time.

10. "Casey at the Bat." DeWolf Hopper, reciting (1915)

This extraordinarily popular comic baseball recitation (poem) is read by the vaudevillian, DeWolf Hopper. Hopper reportedly recited this poem more than 10,000 times in performance.

11. "Tiger Rag." Original Dixieland Jazz Band (1918)

The Original Dixieland Jazz Band was the first jazz band to make a commercial recording. This all-white New Orleans-style group from Chicago featured cornetist Nick LaRocca. While not the best ensemble of its day, the Original Dixieland Jazz Band's first recordings started a craze for the new art form, jazz.

12. "Arkansas Traveler" and "Sallie Gooden." Eck Robertson, fiddle (1922)

Eck Robertson, master old-time fiddler, is recognized as the first performer to make country music recordings. This Victor disc features Robertson as a soloist on "Sallie Gooden," and in a duet with fiddler Henry Gilliland performing "Arkansas Traveler" on the flip side.

13. "Down-Hearted Blues." Bessie Smith (1923)

"Down-Hearted Blues" is the best-selling and enduring first release by the "Empress of the Blues." Bessie Smith first recorded it in 1923, launching a blues career that would have no parallel during the classic blues era. She recorded more than 150 songs over her 14-year recording career.

14. "Rhapsody in Blue." George Gershwin, piano; Paul Whiteman Orchestra (1924)

The first recording made of this classic American composition featured the composer at the piano and Paul Whiteman conducting. The recording was made several months after the 1924 Aeolian Hall premiere of the work.

15. Louis Armstrong's Hot Five and Hot Seven recordings (1925-1928)

Louis Armstrong was jazz's first great soloist, and among American music's most important and influential figures. These sessions, and his solos in particular, set a standard musicians still strive to equal in their beauty and innovation.

16. Victor Talking Machine Company sessions in Bristol, Tenn. Carter Family, Jimmie Rodgers, Ernest Stoneman, and others (1927)

Victor Records, searching for performers of "hillbilly" music, recorded performances by 19 local musicians in Bristol, Tenn., in 1927. The amazing display of talent yielded such future country music recording stars as the Carter Family, Jimmie Rodgers and Ernest Stoneman. The sessions are considered a watershed moment in the history of country music.

17. Harvard Vocarium record series. T.S. Eliot, W.H. Auden, others, reciting (1930-1940s)

Harvard Vocarium was a record label produced by the Harvard University Poetry Room in the 1930s and 1940s, which featured authors reading their own works. Among the writers recorded were T.S. Eliot, W.H. Auden and Tennessee Williams.

18. Highlander Center Field Recording Collection. Rosa Parks, Esau Jenkins, others (1930s-1980s)

The Highlander Center has played important roles in many political movements. These discs document Zilphia Horton, who introduced "We Will Overcome" to the Southern Labor Movement, and later, to Pete Seeger. The collection also includes recordings of activists Myles Horton, Rosa Parks, Esau Jenkins and Septima Clark.

19. Bell Laboratories experimental stereo recordings. Philadelphia Orchestra, Leopold Stokowski, conductor (1931-1932)

Experimental recordings made by the Bell Laboratories in the early 1930s resulted in the first high-fidelity, stereo recordings. Among them were recordings that feature this great American orchestra under its renowned, and controversial, conductor, Leopold Stokowski.

20. President Franklin D. Roosevelt's radio "Fireside Chats" (1933-1944)

The Fireside Chats were an influential series of radio broadcasts in which Roosevelt utilized the medium to present his programs directly to the public and thereby redefined the relationship between the president and the American people.

21. New Music Recordings series. Henry Cowell, producer (1934-1949)

This series of 30 discs was published by Henry Cowell as part of his ground-breaking efforts to promote avant-garde music in the United States. The discs were issued in conjunction with his scholarly journal, New Music, and include works by Walter Piston, Otto Luening, Edgar Varese, Henry Cowell and Charles Ives.

22. Description of the crash of the Hindenburg. Herbert Morrison, reporting (1937)

An emotional, never-to-be-forgotten moment of news broadcasting in which a tragedy is witnessed and spontaneously reported. This actuality recording was the first exception to network radio's ban on the airing of recordings.

23. "Who's on First." Abbott and Costello's first radio broadcast version (1938)

The first recorded radio performance of this famous Abbott and Costello routine comes from radio's Kate Smith Hour.

24. "War of the Worlds." Orson Welles and the Mercury Theater (1938)

The Mercury Theater's finely-crafted radio drama about Martian invaders is one of the best-written and produced works in its genre. Its realistic format caused considerable alarm to many listeners across the United States.

25. "God Bless America." Kate Smith. Radio broadcast premiere (1938)

This is the original version of Irving Berlin's classic performed by Kate Smith on her radio program. Her rendition still retains a potent sense of patriotism, as was witnessed in the aftermath of the September 11, 2001, tragedies.

26. "The Cradle Will Rock." Marc Blitzstein and the original Broadway cast (1938)

The recording of this controversial musical about labor unions was the first complete recording of a Broadway show. The work was originally intended for production by the Federal Theater Project.

27. The John and Ruby Lomax Southern States Recording Trip (1939)

John Lomax, honorary consultant and curator for the fledgling Archive of American Folk Song at the Library of Congress, recorded hundreds of performances of ballads, blues, cowboy songs, field hollers, spirituals and work songs in nine southern states. Many ethnomusicologists consider the recordings made on this field trip to be among the most important in this genre.

28. Grand Ole Opry. First network radio broadcast. Uncle Dave Macon, Roy Acuff, and others (1939)

The first radio network broadcast of the Grand Ole Opry, the long-running and influential country music variety program, is captured on this recording.

29. "Strange Fruit." Billie Holiday (1939)

The searing song, "Strange Fruit," is arguably Billie Holiday's most influential recording, bringing the topic of lynching to the commercial record-buying public.

30. Duke Ellington Orchestra "Blanton-Webster Era" recordings (1940-1942)

Duke Ellington is considered one of the greatest composers and band leaders of the 20th century. His band's recordings for RCA Victor, while

bassist Jimmy Blanton and tenor sax player Ben Webster were among its personnel, are thought by many to represent a period of unparalleled creativity. Billy Strayhorn, arranger and composer, and Duke's son, Mercer, contributed much to these recordings.

31. Bela Bartók, piano, and Joseph Szigeti, violin, in concert at the Library of Congress (1940)

Hailed by critics as a "landmark performance," this recorded performance at the Library of Congress Coolidge Auditorium captures the electric, live-performance chemistry between composer/pianist Bela Bartók and his champion and fellow countryman, violinist Joseph Szigeti. They perform works by Bartók, Beethoven, and Debussy.

32. "Rite of Spring." Igor Stravinsky conducting the New York Philharmonic (1940)

The first U.S. recording of this 20th-century masterwork as conducted by the composer is considered by many to be the best recording of Stravinsky conducting the work.

33. "White Christmas." Bing Crosby (1942)

The first commercial recording of this Irving Berlin classic, which was made famous by Bing Crosby. Until very recently, this was the best-selling recording of all time.

34. "This Land is Your Land." Woody Guthrie (1944)

Woody Guthrie, a legendary folk poet, had a strong influence on the folksong revival of the 1950s. He wrote or adapted more than 1,000 songs, including the classic, "This Land." Guthrie intended the song to be a grassroots response to "God Bless America."

35. General Dwight D. Eisenhower's D-Day radio address to the Allied Nations (1944)

Eisenhower's radio address to European citizens on the day of the Allied Normandy invasion announces the invasion, requests their support and promises liberation.

36. "Koko." Charlie Parker, Miles Davis, Dizzy Gillespie and others (1945)

Charlie Parker (alto sax) was another of jazz's premier improvising soloists. "Koko" signaled the birth of a new era in jazz—bebop. This session for Savoy Records featured Charlie Parker with Miles Davis and Dizzy Gillespie.

37. "Blue Moon of Kentucky." Bill Monroe and the Blue Grass Boys (1947)

This recording of the bluegrass standard by the composer and "Father of Bluegrass," mandolinist Bill Monroe, is the earliest recording of that standard. "Blue Moon of Kentucky" was recorded by many other musicians, including Elvis Presley on the Sun Records sessions. Presley's version was such a hit that Monroe later revised his performances to reflect Presley's influence.

38. "How High the Moon." Les Paul and Mary Ford (1951)

This exciting performance introduced over-dubbing recording techniques to the public and paved the way for studio production techniques still in use today.

39. Elvis Presley's Sun Records sessions (1954-1955)

The group of recordings made at Sun Studios launched the career of Elvis Presley and helped to create the rock 'n' roll era. They were the singer's first recordings and remain his most widely respected. The recordings include his rendition of Bill Monroe's "Blue Moon of Kentucky."

40. "Songs for Young Lovers." Frank Sinatra (1955)

Frank Sinatra's Capital Records "concept" album is filled with American song standards and rich arrangements by Nelson Riddle. This album demonstrated a mature and confident Sinatra who transcended his earlier popularity as a favorite of bobbysoxers.

41. "Dance Mania." Tito Puente (1958)

Bandleader/instrumentalist Tito Puente is considered to be a Renaissance man of Latin music. The best of New York City's 1950s Latin jazz scene is heard on this landmark album of 1958.

42. "Kind of Blue." Miles Davis, John Coltrane, Cannonball Adderley, Bill Evans and others (1959)

Many consider this recording to be one of the most important jazz recordings of any era. Miles Davis, trumpeter and composer, and a superb ensemble of musicians, including John Coltrane, Cannonball Adderley and Bill Evans, created a highly-influential modal jazz masterpiece which was a best-selling album.

43. "What'd I Say," parts 1 and 2. Ray Charles (1959)

This rhythm-and-blues hit combined the call-and-response structure of the church with the sexually charged message of the blues. A highly acclaimed singer, pianist, arranger, and songwriter, Charles' synthesis of soul, R&B, country and pop makes him one of the most influential musical figures of the 20th century.

44. "I Have a Dream." Speech by Dr. Martin Luther King Jr. (1963)

King's address is considered a landmark event in the African-American struggle against discrimination and racism.

45. "Freewheelin'." Bob Dylan (1963)

This album is considered by some to be the most important collection of original songs issued in the 1960s. It includes "Blowin' in the Wind," the popular and powerful protest anthem of the 1960s. Dylan's lyrics music, and performing style made him a highly influential figure in the urban folk-music revival of the 1960s and 1970s, and his work remains significant.

46. "Respect!" Aretha Franklin (1967)

Like Ray Charles, Aretha Franklin successfully integrated elements of her gospel background with pop tunes to create numerous gold records, including the perennial hit, "Respect," composed by Otis Redding.

47. "Philomel": for soprano, recorded soprano, and synthesized sound. Bethany Beardslee, soprano (1971)

Babbitt's "Philomel" was commissioned by the Ford Foundation for the noted soprano Bethany Beardslee. It is an outstanding example of an early synthesizer composition.

48. "Precious Lord": New Recordings of the Great Gospel Songs of Thomas A. Dorsey. Thomas Dorsey, Marion Williams and others (1973)

Composer of many enduring gospel classics, Thomas A. Dorsey is considered to be the Father of Gospel Music. The recording features Dorsey's account of his life, as well as contemporary performances of his greatest works.

49. Crescent City Living Legends Collection (New Orleans Jazz and Heritage Foundation Archive/WWOZ New Orleans) (1973-1990)

This collection of tapes in the New Orleans Jazz and Heritage Foundation Archive contains an outstanding array of interviews, live concert recordings, and radio broadcasts of New Orleans musicians including Clifton Chenier, Professor Longhair, Queen Ida, and others, from the New Orleans Jazz and Heritage Festival.

50. "The Message." Grandmaster Flash and the Furious Five (1982)

Grandmaster Flash and the Furious Five was a pivotal group in the early days of rap, developing crucial aspects of the genre. Their 1982 hit, "The Message," is significant because of its focus on urban social issues—a course followed by many later rappers. ◆

For more information, consult the National Recording Preservation Board Web site: **www.loc.gov/rr/record/nrpb**.

Clemens Kalischer

Old and new: the members of the first Juilliard Quartet resident at the Library of Congress, in a 1962 photo, from left: Robert Mann, Isidore Cohen, Claus Adam and Raphael Hillyer; and on the opposite page, today's quartet, from left: Joel Smirnoff, Joel Krosnick, Ronald Copes and Samuel Rhodes

40 Years of Beautiful Music

Library Marks 40th Anniversary of Juilliard Residency

A special celebration of the Juilliard String Quartet's 40th anniversary as quartet-in-residence at the Library is a major focus of programming in 2003 by Concerts from the Library of Congress.

"For many years Library concerts have been identified mainly with string quartet performances by our resident quartet," said Librarian of Congress James H. Billington. "And for the past 40 years, that quartet has been the Juilliard. Its principal role has been to give free public concerts on the magnificent Stradivari instruments donated to the Library by Gertrude Clarke Whittall. In addition to their stellar role as first-class artists who never fail to breathe new life into the classical repertoire, the members of the Juilliard have succeeded in creating for themselves and the Library a reputation for fostering new music, some of which has already entered the realm of 'contemporary classic.'"

Billington added that the Library is now embarking on a new phase in the Juilliard's continuing presence at the Library, in which the members will draw on their other great strength—teaching. They will share the Strads and the stage with artists at the beginning of their performing careers, while serving as artistic and professional mentors to the next generation of chamber artists and their audiences.

"We congratulate the Juilliard String Quartet for all it has given to concertgoers and the Library," Billington said.

Honoring the Juilliard's history as a formidable champion of new American music, a series of anniversary programs will pair works by American masters—Elliott Carter, Gunther Schuller, Ruth Crawford Seeger, Milton Babbitt, and others—with the complete series of 16 string quartets by Ludwig van Beethoven.

Four distinguished American scholars will offer lectures and pre-concert presentations; and open rehearsals, master classes and workshops with the Juilliard are planned as part of the yearlong celebration. Some of these will be videotaped for later use on the Library's Web site.

The Juilliard String Quartet's distinguished association with the Library of Congress began two years after its formation when its founding members—violinists Robert Mann and Robert Koff, violist Raphael Hillyer and cellist Arthur Winograd—gave the Juilliard's debut performance in the Library's Coolidge Auditorium on Dec. 10, 1948. In 1962, the Juilliard succeeded the Budapest Quartet as resident quartet and has presented an annual series of concerts at the Library under the auspices of the Gertrude Clarke Whittall Foundation since that time.

Through nationwide chamber music broadcasts from the Library of Congress, the Juilliard has brought new American repertoire to the broader American music-loving public during the four decades of the Juilliard's tenure.

Over the course of its history, the

quartet has premiered more than 60 new works by American composers, introducing compositions by such masters as Elliott Carter, Milton Babbitt, Ralph Shapey and Gunther Schuller. It gave the first performances of Bartók's quartets in the United States. In 1978, the Library of Congress commissioned Henri Dutillieux's "Ainsi la nuit" for the Juilliard. The quartet's current members—violinists Joel Smirnoff and Ronald Copes, violist Samuel Rhodes and cellist Joel Krosnick—continue this unflagging commitment to new music.

"The Juilliard has made a unique contribution to contemporary and classical music with their performances and recordings of Bartók, Schoenberg, Beethoven, Debussy and Ravel," said Jon Newsom, chief of the Library's Music Division. "Nobody else comes close to the Juilliard in being able to cover this repertoire with such dedication and artistry."

For more than half a century, the Juilliard String Quartet has been an American institution of international repute. As performers, educators and nurturers of new American compositions, the quartet's artists have been a major influence on the development of higher string performance standards in the United States and have been an inspiration to a host of new string quartets.

In 1996, the quartet became the first chamber ensemble honored by Musical America as "Musicians of the Year." "The Juilliard String Quartet is America's quartet," wrote critic Market Swed. "It is the first American quartet to be intimately tied not just to music of its time but to music of its place—to American music."

To mark this milestone anniversary, the Verna and Irving Fine Fund in

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Juilliard String Quartet

40th Anniversary Program at the Library of Congress, December 2002–December 2003

(All concerts begin at 8 p.m. in the Coolidge Auditorium)

Dec. 18, 2002 (with the Avalon String Quartet)

Stradivari Anniversary: Seeder: String Quartet; Mendelssohn: Octet in E-flat Major, op. 20; Beethoven cycle (Part I): String Quartet, op. 18, no. 1

Feb. 12, 2003 (with Gilbert Kalish, piano)

Pre-concert presentation at 6:30 p.m. in the Whittall Pavilion by Pozzi Escot and Robert Cogan of the New England Conservatory; no tickets required. Beethoven: String Quartet, Hess 34 (arrangement of Piano Sonata, op. 14, no. 1); Shapey: "Millennium Designs" for violin and piano (McKim commission); Beethoven cycle (Part I): String Quartet, op. 18, no. 3

Feb. 14, 2003

Shapey: Quartet no. 10 ("Quartet d'Amore"), Washington premiere; Beethoven cycle (Part I): String Quartets, op. 18, nos. 2 & 4

Feb. 26, 2003 (with Christopher Oldfather, piano)

Schuller: Duologue for violin and piano (McKim commission); Beethoven cycle (Part I): String Quartets, op. 18, nos. 5 & 6

Feb. 27, 2003

Master class with the Juilliard String Quartet at 7 p.m. at the Levine School of Music; no tickets required. Part of the Lillian R. Spracker Master Class Series. For more information call the Levine School, (202) 686-9772.

Feb. 28, 2003

Schuller: Quartet no. 4, Washington premiere; Beethoven cycle (Part I): String Quartets, op. 59, nos. 1 & 2

April 30, 2003 (with William Purvis, French horn)

Wernick: Horn Quintet, world premiere (commissioned by the Verna and Irvin Fine Fund in the Library of Congress); Beethoven cycle (Part I): String Quartets, op. 74 & op. 59, no. 3

May 1, 2003

Lecture-demonstration with Beethoven scholar Lewis Lockwood and the Juilliard String Quartet at 7 p.m. in the Coolidge Auditorium (no tickets required)

May 2, 2003

Carter: String Quartet no. 5; Beethoven cycle (Part I): String Quartets, op. 95 & op. 127

Oct. 22, 2003 (with Christopher Oldfather, piano)

Bach Contrapuncti 1-4 from Die Kunst der Fuge; Babbitt: The Joy of More Sextets (McKim commission; Joel Smirnoff, violin); Beethoven cycle (Part II): String Quartet, op. 130 with Grosse Fuge

Oct. 24, 2003 (with Charles Neidich, clarinet)

Bartók: String Quartet no. 1; Babbitt: Clarinet Quintet; Beethoven cycle (Part II): String Quartet, op. 131

Nov. 19, 2003 (with artist TBA, viola)

Beethoven: String Quintet in C Major, op. 29; Beethoven cycle (Part II): String Quartet, op. 132

Nov. 21, 2003 (with artist TBA, piano)

Haydn: String Quartet TBA; McKim commission TBA: (Ronald Copes, violin); Beethoven cycle (Part II): String Quartet, op. 135

Dec. 18, 2003 (with Marcy Rosen, cello)

Stradivari Anniversary: Schubert: Quintet in C Major, D. 956; Beethoven cycle (Part II): String Quartet, op. 130 with rondo finale

EU Looks to American Founding Fathers

Giscard d'Estaing Discusses New European Constitution

By DONNA URSCHEL

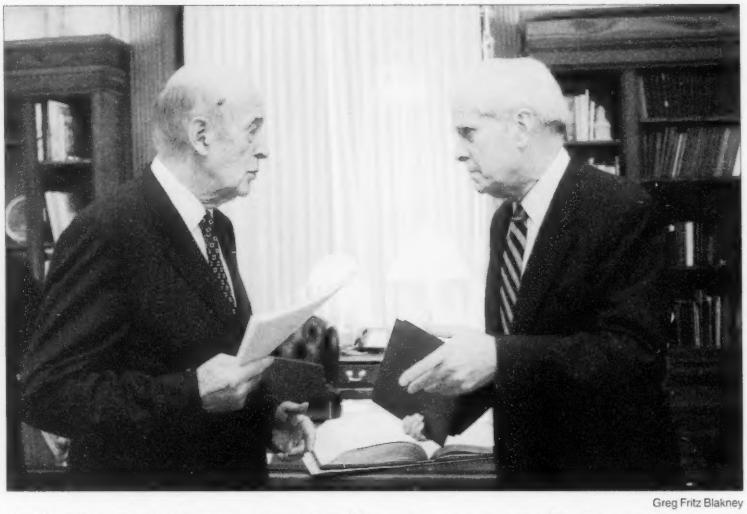
Valéry Giscard d'Estaing, the former president of France, said in a major Library address that the European Union faces challenges in drafting a new European constitution similar to those faced by the Founding Fathers in creating the U.S. Constitution some 215 years ago.

"What is our aim? We need a constitution that makes decision-making simpler," said Giscard d'Estaing, president of the Convention on the Future of Europe, the body in charge of drafting a new constitution. "We have much to learn from the clear prose of the Philadelphia pens."

Giscard d'Estaing gave the second annual Henry Alfred Kissinger Lecture at the Library on Feb. 11. He stayed on course with his topic, "The Preparation of the European Constitution," and did not comment on the current high tensions between the United States and France over war with Iraq. When a question from the audience asked how war with Iraq would change the European Union, Giscard d'Estaing was diplomatically vague: "We don't know. There will be an effect. It would be dishonest to deny it. The effect will be complex." But he offered no further details.

Kissinger and his wife, Nancy, attended the lecture, which drew a capacity crowd in the Coolidge Auditorium. In October 2001, Kissinger himself delivered the inaugural lecture to mark the establishment at the Library of the Henry Alfred Kissinger Chair in Foreign Policy and International Relations in the Kluge Center. The program, endowed by friends of Kissinger, includes an annual lecture by a foreign policy expert and the annual appointment of a senior research scholar to use the Library's international collections.

Giscard d'Estaing, who stands tall and regal at age 77, warmly greeted his old friend in the front row of the audience. "I am pleased this lecture is placed under the name of my great friend Dr. Henry Kissinger—for a simple reason. Henry Kissinger is the best diplomat of our time, without a doubt. I've met most of them. I will offend all of them, but one."



Greg Fritz Blakney

Valéry Giscard d'Estaing and the Librarian conversed before the second annual Henry Alfred Kissinger Lecture.

In drafting a new European constitution, Giscard d'Estaing said he finds inspiration in the actions of America's Founding Fathers. "People, states, continents face at certain times in their history crucial decisions. They stand at crossroads. When they rise to the challenge, they make history.

"At the Philadelphia Convention in 1787, the United States faced such a demanding moment in history," he said. The country was economically weak, internally divided, with a population of 3.5 million, including 500,000 slaves, and it was still exposed to external threats. He added, "The success of this convention was by no means guaranteed."

Similarly, the European Union stands at a crossroads. The 15-member EU will soon admit 10 more nations, the most important expansion in its 50-year history, he explained. With this new, larger Europe, a better plan is needed to represent the vastly diverse nations and to forge a common foreign policy.

Giscard d'Estaing said it is important for the new European Constitution to define the role EU wishes to play on the international scene. He foresees a stronger, more united Europe, which he thinks would be a better partner for the United States, because it would provide organized and qualitative debate on global strategy issues.

Another challenge, he said, is to improve the EU's decision-making process, which has become too complex and obscure. "We will have to be able in coming years to make rapid decisions on a broad range of issues. The process of their joint decision-making has to be simpler and better understood."

When it comes to 18th-century vs. 21st-century constitution-building, Giscard d'Estaing said, "In some ways, our task is trickier, because we are a Europe of many nations with strikingly disparate dimensions and living standards."

The six biggest member states—Germany, France, Great Britain, Italy, Spain, and Poland—will account for 74 percent of the European population and 85 percent of the wealth, which means, in democratic terms, a large majority. "There is a broad dispersion of the population and wealth of

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Reactions to Pearl Harbor

"Man-on-the-Street" Interviews Now Online

Salesmen, janitors, cab drivers, housewives, students, soldiers and senators; young and old; men and women; long-time residents and recent immigrants to the United States—all are represented in a new online presentation of the American Folklife Center in the Library of Congress titled "After the Day of Infamy: 'Man-on-the-Street' Interviews Following the Attack on Pearl Harbor."

The Pearl Harbor interviews were part of the Radio Research Project of the Library of Congress, which was initiated by Librarian Archibald MacLeish in 1941 as an experimental project funded by the Rockefeller Foundation to produce "popular education" radio programming related to local, regional, and national history, traditions and lore in America. The aim was to prevent fascism from taking root in the United States during a time when democracies throughout Europe were under siege.

In mid-1941, the project's team of writers, researchers and recording engineers (one of whom was Jerome Wiesner, who went on to become science advisor to President Kennedy and president of the Massachusetts Institute of Technology) began to move out into local communities to interview and record the speech, music and songs of ordinary Americans from all parts of the country, describing their lives, singing their songs and telling their stories.

On Dec. 8, 1941, with the Radio Research Project already underway, Alan Lomax, head of the Library of Congress' Archive of American Folk Song, sent a telegram to folklorists in 10 different localities around the United States, asking them to collect "man-on-the-street" reactions to the bombing of Pearl Harbor and the declaration of war by the United States. The resulting collection, approximately 12 hours of recorded comments, includes a diversity of opinion concerning the war and other social and political issues of the day, such as racial prejudice and labor disputes. It constitutes a portrait of everyday life in America as the United States entered World War II.

John Collier, FSA photo

A man reads war news aboard a streetcar in San Francisco in December 1941. The photo from the Office of War Information Photograph Collection of the Farm Security Administration is in the Prints and Photographs Division.

Included in the "After the Day of Infamy" presentation is an essay on making and maintaining the original recordings. Another presentation, "The Radio Research Project at the Library of Congress by Alan Gevinson," will be added soon. The presentation was created in collaboration with the Franklin and Eleanor Roosevelt Institute, Hyde Park, N.Y., and the New Deal Network.

The American Folklife Center was created by Congress in 1976 and placed at the Library of Congress to "preserve and present American folklife" through programs of research, documentation, archival presentation, reference service, live performance, exhibition, public programs and training.

The center includes the Archive of Folk Culture, which was established in 1928 and is now one of the largest collections of ethnographic material from the United States and around the world. ◆

Juilliard

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the Library of Congress has commissioned Richard Wernick to write a work for string quartet and horn, to be premiered by the Juilliard Quartet and William Purvis in April.

Under the auspices of the Irving Caesar Lifetime Trust, the Juilliard String Quartet presented a string seminar for young professional quartets in a joint program sponsored by the Library and the Smithsonian Institution in January 2001. Other educational activities by the quartet as master teachers include a continuing series of master classes at the Levine School of Music in Washington, D.C.

The 40th anniversary celebration began on Dec. 18, 2002, with the Juilliard and the Avalon String Quartet performing Mendelssohn's Octet in E-flat Major, op. 20. The Juilliard will also play Ruth Crawford Seeger's String Quartet and Beethoven's String Quartet, op. 18, no. 1.

Tickets for the Library's concerts are available through Ticketmaster at (301) 808-6900, (410) 752-1200 or (800) 551-7328. Although the supply of tickets may be exhausted, there are often empty seats at concert time. Interested patrons are encouraged to come to the Library by 6:30 p.m. on concert nights to wait in the standby line for no-show tickets.

The Coolidge Auditorium is located on the ground floor of the Thomas Jefferson Building, 10 First Street S.E., Washington, D.C. For further information about Concerts from the Library of Congress, call the Concert Information Line, at (202) 707-5502, or visit the Web site at **www.loc.gov/concerts**. ◆

Color Line Becomes Religious Line

Public Broadcaster Offers African American Heritage Keynote

By AUDREY FISCHER

A century after W.E.B. Du Bois penned his 1903 groundbreaking treatise, "The Souls of Black Folk," his observations about "the problem of the color line" are still relevant at the dawn of the 21st century.

So said nationally syndicated talk show host Kojo Nnamdi, who delivered the Library's 2003 African American History Month keynote address on Feb. 14.

"The problem of the color line still exists today, particularly in media," said Nnamdi. "I straddle it."

To illustrate his point, Nnamdi asked the audience what O. J. Simpson and Trent Lott have in common. The answer: both were interviewed by Ed Gordon on Black Entertainment Television. "White America was forced to cross the color line in order to see these two men interviewed on a black network," noted Nnamdi. "The color line is crossed daily by black Americans but only rarely by the majority population."

Charlynn Spencer Pyne

Talk show host Kojo Nnamdi gave the annual African American History month keynote address.

Nnamdi began his career in broadcasting in 1973 at Howard University where his news team produced an award-winning local radio program, "The Daily Drum." Since 1985, he has hosted "Evening Exchange," a public affairs program broadcast on WHUT-TV. But it was not until he joined WAMU in 1998 to host "Public Interest" that he came to the attention of a white audience. The program was recently renamed "The Kojo Nnamdi Show" to reflect the host's important role in shaping the broadcast.

"It only took 25 years," said Nnamdi, referring to the time it took for him to be noticed by the majority population. "I went to WAMU to see if we can bring the two communities together." In another move to straddle the color line, Nnamdi revealed future plans to broadcast his show from Howard University. Nnamdi also noted the degree to which white American youth cross the color line by buying the music and imitating the fashions of the largely African American hip hop artists. But he was careful to point out that these affluent artists do not represent the experience of the majority of the African American community in terms of economic achievement. According to Nnamdi, 50 Cent, a former crack dealer turned hip hop sensation, does not need affirmative action any more than Oprah Winfrey, yet white America points to them as examples of black achievement.

"In this wonderful experiment of democracy we share an overriding value—profound respect for the accumulation of wealth," observed Nnamdi. "We genuflect before great wealth, whether it is achieved by a hip hop artist or crack dealer. But we have lost the most important element in this experiment of democracy that was inherent in the teachings of the civil rights movement—generational responsibility."

Nnamdi spoke passionately about the selflessness of civil rights activists whose goals for the larger community were more important than personal ambition.

"The Freedom Riders left jobs and confronted dogs and fire hoses, and when they got done, they succeeded in getting civil rights legislation passed," said Nnamdi. "Today we have the wealthiest African American middle class in the history of the Republic. Instead of enriching ourselves we should be working toward ending poverty and hunger and eliminating the color line. But it seems to me we want to run away from that responsibility."

Nnamdi observed that the existence of the color line is no longer just America's problem but a global one. And it is no longer just an issue of color, but religion.

"As America prepares for war in Iraq and terrorism at home, we are aware that Muslims are not only of a darker hue but of a different religion," said Nnamdi. "The color line of which Dr. Du Bois spoke is now a religious line." In Nnamdi's view, the course we follow "is likely to reconfigure the international community."

"We've got to solve the problems of poverty, race, color and religion globally," said Nnamdi. "I see before me people with the capacity to solve these problems. Let's do it!" ◆

Audrey Fischer is a public affairs specialist in the Public Affairs Office.

Mamoulian Collection Arrives at the Library

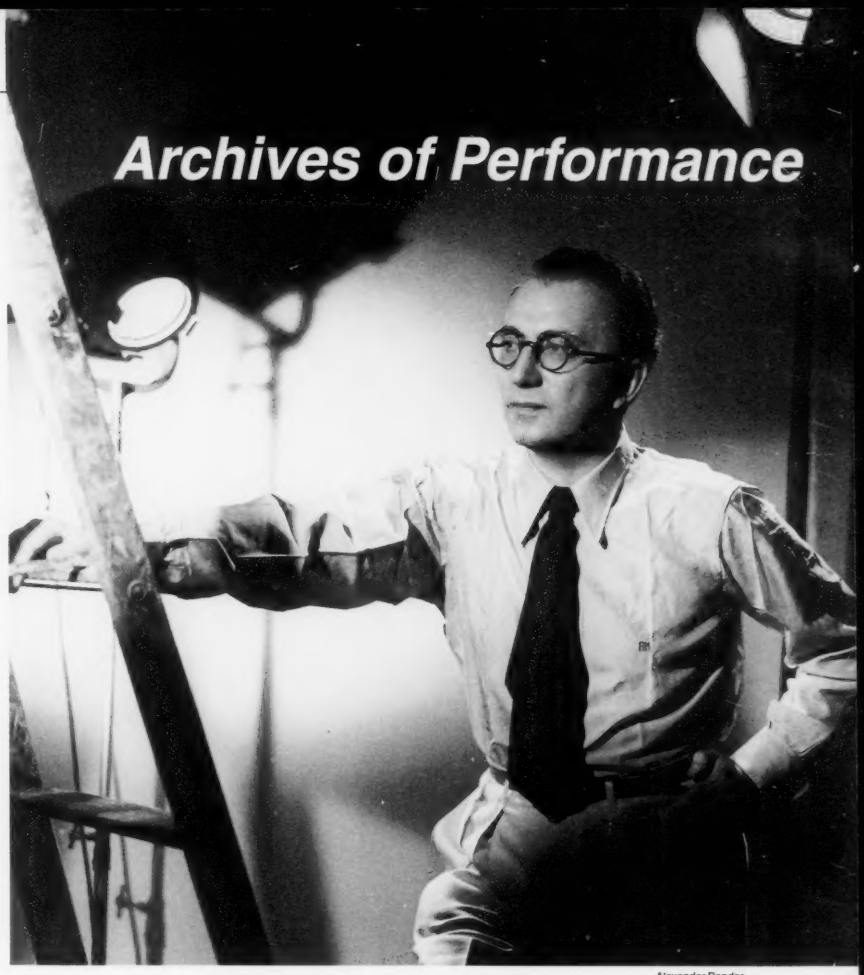
By ALICE L. BIRNEY

The Library of Congress has recently received a gift of the archives of Rouben Mamoulian (1898-1987), who is regarded as one of the nation's finest motion picture and musical theater directors. The collection—a bequest of Mamoulian's widow, Adazia—arrived in December 2002 in 207 large cartons and will soon be processed in the Library's Manuscript Division. The Library's Manuscript Division originally solicited this collection from Mamoulian in 1954, and he promised his papers in 1979. The Library learned of his widow's bequest shortly after she filed her 1989 will, but the materials were not released until 2002, after her death.

Adazia Mamoulian suffered from Alzheimer's disease toward the end of her life and was under the guardianship of Los Angeles County attorneys for the estate for some 16 years. After her death, the family furniture and valuables, including Mamoulian's famous "autographed piano," were auctioned to benefit the estate.

The Mamoulian Collection joins other major collections related to the history of American theater—George and Ira Gershwin, Irving Berlin, Jerome Kern, Oscar Hammerstein II and Richard Rodgers—which are held by the Library's Music Division; and the papers of Joshua Logan, Thomas Ince, Alla Nazimova, Hume Cronyn and Jessica Tandy in the Manuscript Division.

The majority of the material in the Mamoulian Collection is papers, but several other formats are also included: books and photographs, music and audio sound recordings, film elements and musical scores. The archives was in the custody of the County of Los Angeles for almost two decades, but much of it was examined and preserved by the Academy of Motion Picture Arts and Sciences in Los Angeles, pending settlement of the estate. Because Mamoulian "saved everything" from about 1920 on, the collection is an exceptionally complete archives of his writings, books, scrapbooks, pictures, letters, musical scores, stage direction, personal papers and memorabilia. There are even megaphones that he used on the set.



Alexander Bender

Director Rouben Mamoulian

Born of Armenian heritage in Tiflis, now Tbilisi, the capital of the modern Republic of Georgia, Mamoulian became a major creative, innovative and independent American film and theater director. After training under Yevgeny Vakhtangov and Constantin Stanislavsky at the Moscow Art Theatre, he worked in London and then moved to the United States in 1923. He worked in opera and musical reviews early in his career, but his first great success in musicals was in film. In 1932, he directed "Love Me Tonight," with music by Richard Rodgers and lyrics by Lorenz Hart, starring Maurice Chevalier and Jeanette MacDonald.

Having staged the original "Porgy" by Dorothy and DuBose Heyward, in 1927, Mamoulian worked with George and Ira Gershwin in creating their opera, "Porgy and Bess," in 1935. It opened at the Alvin Theatre in New York City, where it played for 124 performances.

In 1943, Mamoulian directed "Oklahoma!," with score once again by Rodgers, in his first collaboration with Oscar Hammerstein II. It became the longest-running musical in American theater history, with 2,248 performances, until "My Fair Lady" broke its record. Mamoulian went on to direct "Carousel" by Rodgers and Hammerstein in 1945, and "St. Louis Woman" in 1946 (score by Harold Arlen and lyrics by Johnny Mercer). In 1949, Mamoulian directed "Lost in the Stars," with score by Kurt Weill and lyrics and libretto by Maxwell Anderson, which is based on Alan Paton's "Cry, the Beloved Country."

As a film director, Mamoulian was a self-taught genius. He brought in mobile and multiple cameras and experimented with new sound techniques for his first feature, the expressionistic "Applause" (1929), and created exquisite lighting for "Dr. Jekyll and Mr. Hyde" (1932). He directed both Greta Garbo and Marlene Dietrich in 1933: Garbo in "Queen Christina" and Dietrich in "Song of Songs." Mamoulian brought style and

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Political Will, Personal Involvement

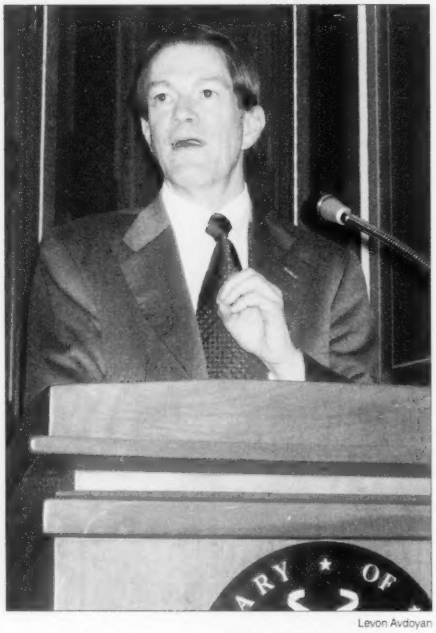
U.S. Ambassador John Ordway on Armenia

By YVONNE FRENCH

A peaceful settlement between Armenia and Azerbaijan could occur in 2004, ending a 15-year-old blockade of trade and travel that is stifling the economies of both countries, U.S. Ambassador to Armenia John Ordway said at a Library lecture.

"In my judgment, it is a matter of political will of the presidents of both countries to educate and inform their populace that there must be painful compromises to achieve the greater good that settlement will bring," Ordway said in a Jan. 10 discussion of the politics, people, history, and economy of Armenia, a nation in the Near East that is slightly smaller than Maryland.

The fourth ambassador to Armenia, Ordway spoke for about 45 minutes. The audience of about 100 included Harry Gilmore, the first U.S. ambassador to Armenia, and Arman Kirakossian, the current Armenian ambassador to the United States.



Levon Avdoyan

Ambassador John Ordway

The first to establish a mission in independent Armenia, in 1992, the United States focused initially on food, shelter, and fuel needs resulting from a 1988 earthquake that killed 25,000 and left 500,000 homeless. Now the U.S. mission is engaged in political and economic reforms and conflict resolution, said Ordway.

Armenia was part of Russia from 1828 until its independence in 1991. In the 1920s, Moscow gave Soviet Azerbaijan the secessionist Armenian ethnic exclave of Nagorno-Karabakh. Fighting over this region began in 1988 and escalated with the Soviet breakup in 1991; the Armenian military now occupies almost one-fifth of Azerbaijan. A cease-fire has been in place since 1994 and peace talks were held in Key West in 2001.

"Unless and until the [Nagorno-Karabakh] issue is resolved, the Azerbaijan blockade [of Armenia] will continue, and the one on the Turkey side will too," Ordway said in response to a question from the audience at the end of the session. Azerbaijan borders Armenia on the east and south, except for a southern strip that Armenia shares with Iran. Turkey borders Armenia on the West. Armenia's only avenues of commerce and travel are Georgia to the north and Iran to the south.

"We are against blockades but we don't have a lot of tools," said Ordway. "If we have committed leaders, if we have the political capital invested, there is hope of moving the societies to accept solutions; it depends on the process."

He said he will work to "engage the presidents and vice presidents to meet and to be vigilant about the cease-fire at the time of contact," but only after Armenia's presidential election on Feb. 19 and parliamentary elections in late May.

Ordway said there is a question of whether the political will exists to hold free and fair elections. The Armenian legislature rewrote the election code to provide the basis for free elections, and international partners are in place to train election officials and observers. However, he said, "the population is more alienated than engaged in the political process," and political parties lack the machinery they have in the United States. Once elected, officials do not have staff, and committees have neither staff nor office space.

"That's why we have to work with librarians to develop the tools to have a responsive legislature," said Ordway.

Armenia is home to 3 million people whom Ordway described as talented, hospitable, and hard working. The country will join the World Trade Organization in one or two months, said Ordway, calling this a "cooperative victory" for the United States and Armenia. "Armenia is on the right path and everyone is committed to going down that path," he said.

Although the economy has shown strong and sustained growth (at 13 percent, the highest in the region), half of the people are impoverished. Over the past 10 years, some 1 million Armenians have emigrated, mostly to low-paying jobs in Russia, which is a $40 bus ride away, he said.

Ordway said graduates of international exchange programs, such as the Edmund S. Muskie Fellowship Program, tend to seek work with embassies, nongovernmental organizations, or consulting firms instead of becoming the entrepreneurs so desperately needed to help the Armenian economy.

"We need to start small and medium-size businesses to improve the climate so people think there is a future," said Ordway. With the Bush administration poised to propose reductions in aid, Ordway said, potential investors should not only send money but also should become active partners in Armenian businesses. Noting that Armenia has an abundance of scientists educated during the Soviet regime, Ordway suggested their research as a profitable commodity.

"The government and private sector in Armenia are good for democratic

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Armenia

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and civil society," said Ordway. "We have good partners to develop Armenia. This starts with the interest of Armenian Americans who have good friends in Congress who give us the tools to move forward."

Alluding to perceived tensions between American and native Armenians, Ordway suggested: "If you see a problem over there, don't just come back and complain to your neighbor. Go back to Armenia and find someone there to fix it."

Levon Avdoyan, an Armenian and Georgian area specialist in the African and Middle Eastern Division, invited Ordway to lecture in the quarterly Library of Congress Armenian Seminar. Avdoyan concluded: "As someone whose task it is to provide information and knowledge, I learned more today about Armenia in its present state than in the past year."

Among 26,000 items in the Library's Armenian collection are Greek and Latin texts from the ancient Christian country, which were of interest to Thomas Jefferson, whose library Congress purchased in 1815. The African and Middle Eastern Division, which cares for this collection, also sponsors the Vardanants Day Lecture Series, now entering its 11th year. ◆

Yvonne French is senior writer-editor in the Office of the Librarian.

Europe

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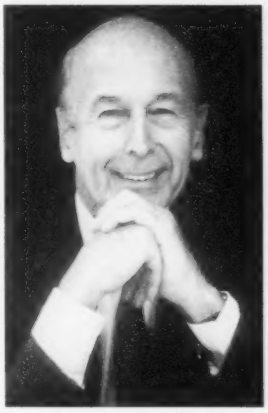
the 25 different states. And it's not easy to find the right balance between their major demands," he said. To meet these challenges, the three branches of the European Union—the Council of Ministers, the Parliament, and the European Commission—must be improved.

A big question for the Convention on the Future of Europe is whether the European Union will be a strong federation or a looser confederation of states. "I don't think we'll finally settle it for Europe in our present convention," he said, adding later, "Our union is, for a long time to come, a mixed system." Giscard d'Estaing said it took Americans many years, including a Civil War, to iron out all their differences.



Valéry Giscard d'Estaing

"The future constitution will be submitted to each member state for ratification, as it was here in 1787. No it is not easy, but I am confident that we can succeed," he said.

After the lecture, Giscard d'Estaing responded strongly to a question from the audience concerning the need for a single president of the European Union. "The people who say you need to have a single president are killing the system. It is impossible at the moment for a single person to give orders to all the states. It is much better to have a balance between interests of the states—expressed by the council—and interests of the union—expressed by the commission," he said, referring to a two-president system.

Another question that drew a sharp reaction: "Do you see Turkey as a member of the European Union in the next five to 10 years?" Giscard d'Estaing's response: "I will answer frankly, which is rare. No.

"I do not want to attack or undervalue or insult Turkey; it's a great country with great people. But are they Europeans? No," he said. ◆

Donna Urschel is a freelance writer.

Mamoulian

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dash to Clifford Odets' "Golden Boy" in 1939, and he directed the masterpiece action film, "The Mark of Zorro," in 1940. His "Becky Sharp" (1939) was the first feature in three-color Technicolor. Mamoulian's last musical was the film version of Cole Porter's "Silk Stockings," in 1957, starring Fred Astaire and Cyd Charisse.

The collection documents Mamoulian's full career as director of 44 stage plays and 16 films. These productions are amply covered in the archives with scripts, set drawings, make-up design photographs, and some posters. His many scrapbooks feature letters and drawings by George and Ira Gershwin, William Saroyan, the original cast of "Porgy and Bess," the Russian-American actress Alla Nazimova, directors William Wyler and Howard Hawks, and even J. Edgar Hoover.

Mamoulian's relationships with some of the most important names in 20th century popular entertainment are detailed in his voluminous correspondence with the likes of George and Ira Gershwin, Richard Rodgers, Oscar Hammerstein II, Greta Garbo and Marlene Dietrich, and writers Maxwell Anderson, William Saroyan and Ray Bradbury.

The collection offers a wealth of documentary, family, and publicity photographs, and a few choice scores, such as "Porgy and Bess" signed by Gershwin and the cast. The collection also covers the career of his artist wife and includes his Armenian diaries and other unpublished autobiographical writings of particular interest to the Armenian research community.

In addition to saving everything from his own career, Mamoulian was a wide-ranging collector. The result is a heterogeneous legacy of inscribed rare books, manuscripts and realia, such as a framed Mussolini letter, several 19th-century French documents, a handkerchief (possibly Napoleon's), a Walt Whitman signature and drawing, and a letter from Frederick the Great to Louis XV of France.

After the collection is processed, it will be available chiefly through the Manuscript Reading Room, which is located in the Madison Building of the Library of Congress, at 101 Independence Ave. S.E. References will be provided for special format or Armenian language materials transferred to other custodial divisions of the Library. ◆

Alice L. Birney is the cultural specialist in the Manuscript Division. Walter Zvonchenko, theater specialist in the Music Division, contributed to this story.

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